

the complexities, indeed the impossibility, of building a democracy on the backs of an amorphous middle class in contemporary Colombia.

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MARCOS NAPOLITANO, *Coração Civil. A vida cultural brasileira sob o regime militar (1964-1985)*. São Paulo: Intermeios, 2017.

Near its conclusion, Marcos Napolitano's impressive new work elegantly articulates a peculiar problem, one with which many readers will be familiar: from the perspective of historical and social memory, Brazilian cultural life in the period of dictatorship "parece ter sido *cheia e vazia* ao mesmo tempo, fazendo conviver a sensação de plenitude e crise coetâneas." Analysis of this and other contradictions and collisions constitutes the bulk of Napolitano's lengthy excursus, which seeks both to disentangle the many threads of the period's cultural history, and to complicate historiographical conclusions that Napolitano deems oversimplified. Quite as ambitious as its subtitle suggests, *Coração Civil* challenges "a somewhat idealized image of the culture of opposition" to the regime; the book recuperates the much messier, more complex terrain of the period's various art worlds and their relationships to each other, the regime, the market, and the public. Culture itself, and the many anti-regime cultural initiatives that emerged, "united oppositions as much as it divided them" (26).

In a certain sense, Napolitano is dealing in well-known historiographical structures and debates. He provides a schematic for the categories into which "resistant" culture might fall: liberals, from moderate "elitists" to the more democratically minded; communists aligned with the PCB; counterculture, revolving around the search for individual liberation; and the "new Left." From the outset, the book addresses the time-honored disjuncture between more traditional leftists' affinity for national-popular cultural production and the vanguardist tendencies of younger, newer Lefts. Napolitano emphasizes differences between these two currents, noting the extent to which the latter questioned the party line in terms of moralism. Yet the book also explicitly questions this binary, concluding that the two were intertwined and that this "simplistic dichotomy" must be revised.

This type of complication forms part of the larger arc of Napolitano's work. If, on the one hand, he constantly seeks to demonstrate the ideological and aesthetic convergence and interrelatedness of actors often assumed to have been antagonistic, he is also very much concerned with exposing the role of the market and mass media in the histories of cultural output in this moment. Burgeoning culture

industries, Napolitano argues, acted as a “vortex” which “assimilated” otherwise rather different strains of cultural opposition, whose potential for revolution was thus tempered not only by the ideological and strategic divergences, but by a deep and developing imbrication with an expanding marketplace for cultural goods (54). Moreover, this imbrication reflected an oft-observed conundrum of cultural resistance which in various ways dovetailed with the projects of the regime itself. Painting with broad strokes, Napolitano observes that the culture of resistance was intimately intertwined with “the politics of capitalist modernization” of the regime itself—and with the middle classes that it wooed with the economic “miracle” (56). The book further argues that mythmaking about resistance and its relationship with a traditional intelligentsia took place in a climate in which cultural opposition made strategic sense for various disaffected parties, many of whom could support concepts like “culture” and “freedom of opinion” as intrinsic values and whose differences (including, in some cases, initial support for the coup) might be obscured by a shared battle against censorship (73).

Coração Civil lists the principal myths that the author seeks to dethrone: (1) the idea that “engaged” art emerged from and was consumed by a tiny and ineffective intelligentsia; (2) that the development of mass media diluted the political potential of cultural products; (3) that the dictatorship “destroyed Brazilian cultural life as a whole”; and (4) that the above-noted dichotomy between Old and New Lefts fundamentally divided cultural opposition (343). This schematic is quite helpful given the book’s penchant for rich detail—useful to specialists, but perhaps daunting to those less versed in the period. Napolitano’s minute recountings of debates within the worlds of art and culture may demand quite a bit from readers, as may his descriptions of particular cultural productions. Occasionally, Napolitano’s narrative becomes repetitive, or he covers points that are already well-trod in the literature—but this is to be expected in order to make his work accessible. The book’s wealth of detailed and formal analysis needs counterbalancing, it seems, with contextual detours, such as the narration of the self-reflective turn of Cinema Novo or the description of the “plurality of aesthetic-ideological positions” in MPB (134). If there is a place where Napolitano’s general mastery and comprehensiveness falters, it is in the relative absence of certain, perhaps less mainstream, strands of cultural resistance. The *boca do lixo* and *pornochanchadas* receive scant mention; and punk and “cultural and musical forms linked to black identity” are lumped together in a small section called “Outras contraculturas” (321).

Overall, *Coração Civil* is a showcase of painstaking research and analysis. The book contributes to major ongoing debates in the literature, particularly those about class, reception, culture industries, and the divisions within Brazil’s

dictatorship-era Left. It is sure to provide fascinating reading for specialists within these fields.

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DIEGO GALEANO, *Delincuentes viajeros. Estafadores, punguistas y policías en el Atlántico sudamericano*. Buenos Aires: Siglo XXI, 2018.

Este libro es la traducción al castellano de *Crimonosos viajantes*, la tesis doctoral de Diego Galeano, historiador que, nacido en La Plata (Argentina), hoy es profesor de Historia en la Pontificia Universidad Católica de Rio de Janeiro. Publicada en portugués en forma de libro por el Archivo Nacional de Brasil en el año 2016, había sido el resultado de una exhaustiva investigación en archivos, bibliotecas y repositorios de ambos países, dedicada a revelar, en un período comprendido entre 1890 y 1930, la historia de “policías traspasando las fronteras nacionales para enfrentar un abanico de prácticas delictivas territorialmente escurridizas” (p. 21).

La obra está organizada en seis capítulos (“Cartografías del delito en América del Sur,” “Los policías extranjeros,” “El *bureau* y el laboratorio,” “Encuentros de policías,” “La sociedad de los malhechores” y “La aristocracia del robo”), un epílogo y una introducción. Profusamente ilustrado con imágenes recuperadas en la revistas y acervos criminológicos, el libro reflexiona, además, sobre varios asuntos pertinentes a la práctica del historiador: el carácter de los archivos policiales, los límites de las historiografías nacionales y el imperativo de cruzar las fronteras (como los policías y los delincuentes de los que se ocupa) para que estas historias en movimiento se hagan visibles.

Esta aparente historia de detectives, gatunos y rateros moviéndose, persiguiéndose y reencontrándose en distintos sitios de América del Sur debe leerse, desde mi punto de vista, como una contribución a la larga historia del conocimiento. Los nombres propios no dejan de aparecer en cada página y habrá quien se deleite con las picardías y la inteligencia de los aristócratas del robo; sin embargo, los verdaderos protagonistas de este trabajo son los medios técnicos de policías y ladrones para reconocerse, esconderse y actuar en el mundo. Estamos, en efecto, frente a un capítulo de una verdadera historia burocrática del saber, esa que se inicia en el mundo tardomedieval y que, entre otras cosas, convierte el paradero de los grupos de población en un proyecto político-administrativo. Así surgieron las medidas para combatir a la plaga en los centros comerciales del *Quattrocento* italiano en un marco de idealización de la persona sedentaria y del miedo de su contraparte móvil, llámese este vagabundo, inmigrante, falso mendigo, charlatán,